MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 81 TOLEDO, OHIO MARCH, 1938

THE WIFE OF JOBST PLANCKFELDT ALBRECHT DURER
GIFT OF EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

IN this issue of the Museum News we announce the most important innovation which has recently been made in our educational work.

It is the establishment of an annual professorship, which will each year bring to the Museum an eminent scholar, and through him to the people of Toledo much broadened opportunities for the study and enjoyment of art.

The Carnegie Corporation of New York, which has previously assisted us with our work in music, has financed the present undertaking for three years by a grant of thirty thousand dollars.

We are convinced that three years' contact with the experiences which a new and well qualified scholar can bring to us each year will demonstrate that such a vital and important adjunct of our educational scheme must be continued beyond the time for which it is now financed.

That it may be so continued we must find funds for its perpetuation after its initial period of trial.

This, then, is to suggest that herein lies a worthy benefaction for one or more of our citizens of intelligence and vision.

We will be most happy if, three years hence, when the Carnegie money has run out, we may be able to announce the perpetuation of the plan through the generosity of Toledo people.

A PAINTING BY DURER

WHEN Albrecht Dürer journeyed from Nuremberg to the Netherlands in 1520 he kept a diary of his trip. The original is now lost, but an old copy remains in the Bamberg library. It is an interesting document, a factual and unembellished recital of places visited, things seen, people entertained and entertaining him, pictures painted and drawn, prints sold and given away, curios bought, and interspersed throughout a record of the expense of the trip.

This diary records[1] in May, 1521, "Likewise painted the portrait of Jobst my host very finely and carefully in oils. * * * And his wife have I done again[2] and made her portrait in oils."

A picture acquired by the Toledo Museum in 1936 is in all probability this portrait of the wife of Jobst Planckfeldt, keeper of the inn where Dürer, his wife and maid lodged during their stay in Antwerp. The Netherlandish origin is indicated by the subject, obviously a Dutch woman of the middle class, such as might have been wife of the inn-keeper. It is further suggested by the fact that the panel is of oak, a wood commonly used in the Netherlands, while poplar and other woods predominate elsewhere. It is supported by the style of the dress, with its square-cut neck line and fur-trimmed sleeves similar to those found frequently in Dutch portraits produced about 1520. An analogy in this respect is available in the Libbey Gallery in which the Dürer is now installed, in the Portrait of a Young Woman by Joos Van Cleve, which shows the same general style of dress and trimming.

Set against a light green-blue background, the plain features of the subject are severely and carefully depicted. The cap is gathered and falls in crisp folds, their drawing so evident as to suggest the pencil rather than the brush. The warm flesh tones are set off by the white of the cap, ranging to grey, the black of dress and brown of its sleeves. An elaborate brooch adds a touch of interest. Firm draughtsmanship, sensitive, delicate delineation, at once model the figure, express character and quality. Crisply defined linear pattern bespeaks refinement, style, intelligence of the artist; fine consideration for relationship of shapes and spaces suggests his achievements in engraving.

On the basis of the style and technique of the painting, no attribution, save that to Dürer, seems tenable. Its relationship to the Portrait of a Man in the Gardner Museum in Boston is readily apparent, and the more so since the cleaning of the latter and the removing therefrom of later restorations. As Tietze[3] has

pointed out, the treatment is the same in the eyes, the brows, the mouth, and is immediately apparent in the light green-blue backgrounds of both and the delicate shadows of the head upon each.

There are also close analogies between the portrait of the wife of Jobst Planckfeldt and the so-called Hans Imhoff in the Prado. The handling of the mouths, and particularly of the lower lips, is almost identical. There is also great similarity in the eyes, and in the painting of the fur collar of the one and sleeve trimming of the other. The Gardner portrait was painted in 1521; the Imhoff was formerly assigned to that same year, but is now considered a work of 1524. The stylistic resemblances to them of the Toledo Museum painting would be sufficient, without the evidence of the line in the diary, to justify us in assigning it to Dürer's production of about the year 1521. The treatment of the cap and the jewellery is characteristic of his work; the finish of the portrait shows a perfection then unattained by the Dutch artists. There is moreover a spiritual quality, an inner significance, always present in Dürer, frequently lacking in his northern contemporaries, which pervades the portrait.

Were we to seek for further connection with the work of Dürer, we might find it in many of his engravings. But one instance will suffice, and that chosen because a splendid impression is displayed in our print galleries. The clarity and beautiful drawing of the Saint Anthony is so close to that of the painting, and the relationship between the head-dress of Frau Planckfeldt and the cap and garment of St. Anthony so marked, that the hand of the same artist is evident in both.

Considering the age of the panel, and the fate that so many of Dürer's paintings have suffered, its present condition is remarkably satisfactory. The surface of the painting has been rubbed somewhat, and there are a number of small restorations, due no doubt to the contraction of the panel, causing the flaking off of the paint in blisters. These slight damages were restored in the past, and do not detract perceptibly from the beauty and charm of the painting. While not in perfect state, the passing of four hundred years has not dealt unkindly with it, and the Toledo Museum is indeed fortunate to have been able to acquire so fine a work by one of the greatest artists that the world has ever known.

Dürer came upon the scenes just as the Renaissance was merging into the Reformation. He had the further good fortune to be born and to pass most of his life in Nuremberg, cross-roads of Europe, where the fabulous produce of the east passed through on its way from Venice to the north, meeting the manufactures of

England and the Netherlands on their way south, the commercial transactions clearing through the banking house of the Imhoffs, who rivalled the Fuggers of Augsburg, just as their respective cities vied for preeminence. Dürer borrowed money of the Imhoffs, used their facilities to transfer funds, for the expedition of shipments. He was the intimate of the leading citizens, and a noble group they were, for the thought of the time flowed, even as always, with the commerce, and Nuremberg was a meeting place of ideas as well as of goods. Anton Koburger, whose publishing business extended throughout the continent, was Dürer's godfather. Michael Wolgemut was his teacher. Wilibald Pirkheimer, Stephan and Lucas Paumgartner, Lazarus Spengler, were his friends. He was acquainted with Melanchthon and Luther. In the Netherlands he was entertained by Erasmus, and by him introduced to Niklas Kratzer, astronomer to the king of England. He worked for the Emperor Maximilian, was pensioned by him, and it was primarily to secure confirmation of the pension by Charles V that he made the journey to the Netherlands. In Italy he visited Bellini and Mantegna; in Flanders he was honored by Massys, Mabuse, Van Orley and Patinir.

He was a worthy friend of the great of the day, for his was one of the mighty intellects. He was a serious and profound thinker, much affected by the philosophical discussions incident to the Reformation. His art was many-sided. Although but a fair colorist, his mastery of design and draughtsmanship, his depth of thought and perception of character, confer greatness upon his paintings. As a painter, among all his countrymen he was inferior only to Holbein, but as artist, considering his versatility and his prolific output in many media, he may be ranked supreme among all Germans. His genius is best expressed and most widely known through his engravings upon wood and copper, media particularly suited to his epoch, when the printing press had been perfected, and when of the making of books there was no end.

The Museum's acquisition of the Dürer Portrait of the Wife of Jobst Planckfeldt was made possible by the fund provided by Edward Drummond Libbey. The painting was at one time the possession of the Polish Prince Radziwill, and more recently in a private collection in Saxony.

[1] Conway, Literary Remains of Albrecht Dürer, Cambridge, 1899, p. 119.

[2] Dürer had previously portrayed her in charcoal. Conway, p. 113.

[3] Tietze and Tietze-Conrat, Kritisches Verzeichnis der Werke Albrecht Dürers, Basel and Leipzig, 1938, II, ii, 19, 159, repr.

CHINESE BRONZE, CHOU DYNASTY — GIFT OF EDWARD DRUMMOND LIBBEY

AN EARLY CHINESE BRONZE

A VERY important Chinese bronze vessel of the type called yü has been added to the Oriental collection of the Museum. Not only is it an early example of Chinese bronze casting, dating from the first part of the Chou Dynasty (1122-255 B. C.), but its artistic worth is obvious at first glance because of the refined dignity of form, the masterly handling of highly conventionalized motifs blended into a pattern consistent with the early date, the relation of the various parts of the vessel to each other and to the whole, and the wonderful patina. Furthermore, this yü is of a type rarely found in museums and private collections either here or abroad.

The body of the deep circular basin with flaring rim rests on a substantial base or foot, all having been cast in one piece. The size is of interest, the height being eleven and a half inches and the greatest diameter sixteen and a quarter inches. Practical handles start horizontally from the side of the vessel and curve upward. The location of the handles is unusual for a yu form, as they spring from the side of the vessel rather than from the rim. Unusual also is the presence of the deep base.

The decoration is in rather high relief of varying depth, the greatest being about a quarter of an inch, the least depth hardly perceptible. There is thus a gradation in planes which gives variety and interest to the whole surface pattern.

Three sectional areas make up the decoration of this vessel. The first, on the exterior, immediately under the flaring rim, is a band of design about one and one-half inches wide, in which are four monster-masks, full front view, separated from each other by a four-unit motif of which the two upper units seem to be conventional forms and the two lower units appear to be the feet of opposed birds. Below this band appears the second area, composed of six so-called cicada shapes, each of which is filled with two opposed dragons in profile. The third area encircles the collar of the base and consists of two arrangements of opposed dragons, separated in each instance by a vertical rib. All of these three areas of design are in the higher planes of the relief decoration and stand out boldly against a delicate background pattern of a meander fret in very low relief. The decoration on the two handles is, however, of a different nature; it is a simple scale pattern, incised in the bronze.

The decoration of the under base is of still another type. The design here is in line relief and represents a conventionalized coiled dragon with scaly back and turned-in claws. Within the coil of the dragon is a small pictographic form resembling a conventionalized tortoise, its meaning obscure at the moment.

A beautiful dark green patina of some depth covers both the exterior and interior of the yü, with the single exception of the under side of the vessel, which has a thin, rather brilliant, turquoise-blue

ORNAMENT ON UPPER BAND REPRESENTING A MONSTER-MASK MOTIF

DRAGON MOTIF ON THE FOOT OF THE VESSEL

patina. The thick dark patina of the inside surface of the flaring rim of the yü is impressed with a mat pattern closely resembling the imprint of woven cloth.

Our vessel does not coincide precisely with the form generally classified by the Chinese as yü, which has been described by them as a deep basin with flattened and expanded rim, fitted with ears. However, we have assigned it to this class on the assumption that its norm may be defined by an illustration in the official catalogue of the Imperial Chinese Collection known as the *Hsi ch'ing hsu-chien chia-pien*. There is also a superb bronze in the Freer Gallery of Art, Washington, D. C. which is very similar and which is classified as a yü.

A feature of special interest in connection with our yü is its inscription in archaic Chinese characters. Seven characters are cast in the inside of the vessel near the top, midway between the handles. The seven are visible, or partly so, but the first and fourth are now unreadable, due to the encrustation of the patina. The five decipherable ones have been read by John Ellerton Lodge, Curator of the Freer Gallery of Art (working from photographs only), as "*. . . . tso, keng, pao, tsun, i*". His translation is as follows: ". . . made this precious sacral vessel (in honor of) Keng", and this is the translation which we have accepted. However, Benjamin March in an article in the June-August 1932 issue of Art in America, added the character "*Kung*" and therefore reported the reading of the inscription as "*. . . tso keng kung pao tsun i*" and suggested the following translation, ". . . made (for, or in memory of) Keng

COILED DRAGON AND TORTOISE-LIKE FORM ON THE BOTTOM OF THE VESSEL

Kung, to be treasured as a sacrificial vessel," or its variant, " . . . made (for, or in memory of) Keng Kung, (this) precious sacrificial vessel." Mr. March had had recourse to a rubbing of the inscription taken before a subsequent repair to the bronze. It is possible that some day after tedious and expert work upon the bronze the two characters now undecipherable may once more be entirely revealed and the inscription in its original form will then be visible.

This in brief is the story of our new Chinese bronze. Accumulated data would fill pages and there is still much research to be carried on in connection with this single specimen of ancient bronze casting, the acquisition of which has added so much to our collection of Oriental art. This yü takes its place among the great Chinese bronzes now extant. It is an impressive, dignified specimen.

REPORT OF THE DIRECTOR FOR 1937

THE problems of operating a museum of art can readily be divided into two classes, those of the present and those of the future. The former give us little cause for concern. We have a well developed plan of education in art and music, concentrated upon the child but not neglecting the adult. It offers to all the simple tools necessary for enjoyment, appreciation and understanding of art and music. It is free to everyone and the numbers taking advantage of it have always been cause for congratulation.

The problems of the future are another matter. They are somewhat intangible and must provoke our best thought and most careful consideration. Our greatest desire for this institution is to assure it stability and continuity of purpose for all time. To this end we must shape both our fiscal and our educational policies. We are fortunate in the foundation which has been laid for them by our Founder and our first Director. We are proud of the continuity which has been thus far maintained. We feel that our policies are so sound and our traditions so deep-rooted that they should long endure. We realize, however, that no policy can be self-executing, that the elements of our society seeking change simply for the sake of change have been given free rein, that there is a growing instability of mass thinking, a constant weakening of moral fibre, an increasing tendency to compromise upon matters of principle. These destructive forces, which threaten all of our cherished institutions, must be combatted and overcome, lest in the midst of material plenty we suffer from spiritual want.

One assurance for the future of this Museum lies in widespread public interest. To this we have gained our right by the service which we have rendered and which we continue to offer. That we have for many years had the largest proportionate attendance of any museum in the country is evidence of broad interest. We also know that there is a tremendous civic pride in the institution, extending even to a very large number of people who never darken its doors. We also know that the growing enthusiasm for art is not a phenomenon isolated in Toledo but is characteristic of our entire country. But even these most favorable conditions do not admit of a complacent attitude. It must be our constant effort to make art, music and the Museum so much a part of the lives of all classes of Toledo people that they will be regarded by them not as things of casual interest for the leisure moments when no more alluring prospect beckons, but as among the vital necessities of life. We must strive to build up a loyalty, not only to this institu-

tion, but to the principles of art and conduct for which it stands.

Operated as our Museum has always been, without distinction of class, creed or condition, if there is one group which it has neglected it is the so-called privileged class. It would be equally fair to say that the privileged class has neglected the Museum, for our attention has never been focused upon any group, but has been all inclusive. Being free to everyone, those who have fewer outlets for their energies have taken full advantage of the opportunities which we offer. Others more favorably situated have perhaps found less time, rather than less inclination, to benefit from the exhibitions, the classes and the concerts which the Museum provides. We cannot but be concerned that the children from the average or below average families of the town make much greater use of the Museum than those from the homes of greater refinement, larger cultural and intellectual background. A distinct problem for the future is, without departing from our democratic concepts, to broaden our influence among those who might through their heritage and their opportunities be expected to be most eager and receptive.

This problem is more or less directly connected with another and that is the continuity of administration of the institution. There must eventually arise from the younger generation those who are as deeply loyal to the Museum and the policies of its Founder as are we who are now charged with its guidance, and who will as steadfastly hold to the perpetuation of the purposes for which the Museum was established, to the end that it shall never be turned therefrom. While every conceivable legal and financial safeguard has been erected to prevent any deviation, it is only through the unselfish devotion, wisdom and integrity of its trustees and officers that adherence to the original ideals is positively assured.

For many years this Museum has been giving much and asking little. The only activity of the Museum for which any charge is made is its concert series and that charge is so reasonable that it covers only the fees paid for talent. By careful economy we have operated within our means and will continue to do so. We must face the fact, however, that we cannot go on indefinitely on a static or perhaps even diminishing income. We must realize that the happier days of secure investments at four and even five percent may never return. We must acknowledge that even with no expansion of activities the prospects are all for higher rather than lower operating costs. We must also understand that we cannot forever overlook certain opportunities for improvement and even expansion of our work which would undoubtedly be of great benefit to the people of Toledo and to the institution.

CHILDREN SKETCHING IN A SATURDAY CLASS
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

We had in good standing last year 45 Life Members, 5 Sustaining Members, 410 Active Members and 98 Associate Members. This membership represents a body of people who must be sincerely and deeply interested in the work of the Museum, for since the beginning of the depression we have made no effort to increase our membership and have received but very few voluntary affiliations. Surely a considerably larger number of Toledo people, in view of our great attendance, should contribute to the support of the Museum. We must also impress upon all who think well of the Museum and the work which it is doing that we welcome gifts and bequests of sums great or small, and that there are projects well within our scope that may be—should be—undertaken or expanded when funds for their development are available.

We must not be content with only broadening the influence of the Museum but must seek also to deepen it. In addition to striving for an ever-increasing attendance in the galleries and at our various activities, our efforts must also be devoted to inculcating a sounder knowledge, a deeper respect and a fonder enthusiasm for art in all of those whom we serve. We must so demonstrate the soundness of our principles as to secure for them not only the interest but the loyalty and enthusiasm of all those with whom we

make any contact. Having proven the validity of our purposes we must attract to them both moral and financial support.

Our acquisitions for 1937 entitle that year to an important place in the history of the Museum. We were able to secure the Fourth Century Greek Head of a Young Girl from Mr. Henry Goldman, in whose collection it had been for twenty years. Original Greek sculpture of any kind whatever is never plentiful in the art market. That of high quality is so rare that the discovery or transfer of any piece is a matter of international importance. We had long coveted this beautiful head, to our minds the finest piece of Greek sculpture in private hands, and for that matter as high in quality as almost anything of its period and kind anywhere in the world. Its acquisition, robbed of any sentimental attachment, would have been a notable achievement. Coupled as it was with the unforgettable contact with Mr. Goldman and his most generous attitude, it became one of those memorable experiences which rarely fall to the lot of any individual or institution. Its purchase was, of course, made possible by the fund provided by Edward Drummond Libbey.

An equally important addition to our collection, likewise secured through an expenditure from the Libbey Fund, was the Madonna Adoring the Child by Piero di Cosimo. Piero was a quaint and interesting personality whose work reflects the monumental characteristics of fifteenth century Italy, foreshadows the more joyous note of the sixteenth century. His fantastic mythological canvases were revolutionary in Renaissance art. His religious subjects were fresh and vital interpretations along more conventional lines. Of this latter group ours is his undoubted masterpiece.

The portrait of Blommers, by Thomas Eakins, who is now considered one of the greatest figures in the development of American painting, has been acquired and added to the retrospective view of art in our own country shown in the Maurice A. Scott Galleries.

We have also acquired a number of interesting paintings by contemporary American artists. Included are The Red Skirt by Alexander Brook, The Blue Necklace by Eugene Speicher, Stampeding Bulls by Jon Corbino, Restigouche Valley by Ogden M. Pleissner, City People in the Country by Peppino Mangravite, Silhouette by F. C. Frieseke and Reclining Nude by Guy Pene du Bois. Mrs. C. Lockhart McKelvy has presented to us a splendid watercolor entitled New England Winter by John Whorf, an artist whose work in that medium we have long admired and hoped to include in our collections.

The only work by a European contemporary which we have acquired this year is the Auvergne Landscape by Maurice de

CHILDREN USE OUR REFERENCE LIBRARY
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

Vlaminck, once allied with the Cubists and the other so-called "wild beasts" of French art, but for the greater part of his life painting along more restrained, though thoroughly progressive, lines.

Mr. Stevenson Scott, who gave us the bust of the Duchess of Hamilton by Jacob Epstein, very courteously agreed to exchange for it the bust of Mlle. Gabrielle Soene, which we consider a more characteristic and typical work of the artist. Mrs. Anna Hyatt Huntington has presented to us two of her sculptures, one entitled White Horses of the Sea, and the other, Faun.

In the field of prints we have acquired Brockhurst's etching, Adolescence, by purchase from the Winthrop H. Perry Fund. Mr. Alfred C. Howell of New York has presented to us two etchings, the Portrait of Joseph Conrad by Walter Tittle and The Net Menders by Philip Kappel.

From the income from the Shoemaker Fund we have added a most important item to our collection of books and manuscripts. It is a perfect impression of the first classic set in movable type, and likewise a first edition of the works of Homer, published at Florence in 1488 and 1489 by Bernardus Nerlius and Demetrius Damylas. The work has been rebound in more recent times by Riviere. This is the most notable addition which has been made to the Stevens Gallery in many years. We have also received as the

bequest of Mrs. Andrew Squire, the great Elzevir Bible, published in 1669.

Mrs. E. C. Bodman of New York bequeathed to us a Persian pottery tabouret of the thirteenth century and a small gold amphora with decoration in relief. Mr. and Mrs. William McE. Weldon of Mansfield have presented an original sketch for a Japanese woodblock print, and Mr. Kazuma-Oda of Tokyo has given us his lithographic portrait of Hokusai. Mr. B. C. Kramer has given an American bottle produced by his forebears about 1800.

Our list of acquisitions is not extensive, but is most distinguished and we can well take pride in it. Our purchasing, confined as it was to a great Greek sculpture, a magnificent Renaissance painting, an important contemporary print, a very rare item in the history of the art of printing, a fine example of the work of an artist who has taken his place in the history of American painting, one picture by a contemporary European and seven by contemporary Americans, is exemplary of our policy in building up our collections. It follows as closely as may be the ideals of Mr. Libbey. We have secured but a few works of art. The older ones in each instance represent a high water mark in the aesthetic and cultural development of mankind. The more recent ones are at least interesting at the moment, and give promise of more than transitory importance.

Our acquisitions of the year have brought more widespread attention to this Museum than any event in its history, including both the erection of the original building and of its more recent additions. The Illustrated London News carried in one issue a full page showing four views of the Greek Head, and devoted more than a page in another to reproductions of the Piero di Cosimo and some of its most beautiful details. Other European periodicals carried news of these purchases. American publications gave space to them. We received over five hundred clippings from the daily and weekly press of this country announcing the acquisition of the Piero. One hundred and seventy-nine of them carried reproductions of it. One hundred newspaper clippings referring to the Greek Head came to us. The Magazine of Art, the Art News, the Art Digest and Parnassus gave extended notice to our acquisitions. The New York and other metropolitan papers carried accounts of them. Both Time and the Literary Digest included articles on this Museum. Perhaps as a result of this publicity, or perhaps for other reasons, Fortune in its January, 1938 issue, which appeared late in December, presented a survey of the Museum prepared by its own staff from their very extensive researches. Accompanied by illustrations of activities in black and white and reproductions of paintings in

DESIGN CLASSES GIVE FREE REIGN TO THE IMAGINATION
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

color this is a most interesting account of our work and of the spirit and ideals of the institution.

We are, needless to say, deeply grateful to our Toledo papers and to all of the other publications which have published information concerning the Museum. Mr. Joseph Close and the Toledo Associates have been particularly helpful in spreading the news of this institution throughout the country. He and they have not only helped in the distribution of copy for the more extended articles on our acquisitions, but have also furnished numerous small items of interest which have found their way into an amazing number of papers.

During the year we have had twenty-one temporary exhibitions. Due to the unsettled condition in Spain we were able to secure the Spanish Section of the Carnegie International Exhibition for showing here in February. In the previous month we had organized an exhibition of Oriental Rugs, drawing upon the collections of museums and individuals for splendid examples of that fascinating art. In the summer months we held our twenty-fourth annual exhibition of selected American paintings.

For the month of October we prepared an exhibition of portraits and portraiture, drawing exclusively upon our own collections for the material included therein. This we found to be an exceed-

WORKING ON AN AMUSING PROBLEM
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

ingly interesting exhibition. By assembling together practically all of the portraits owned by the Museum it gave to our visitors an opportunity to see the remarkable extent of our collections in that field.

During November and the early part of December we presented an important showing of the work of the French Impressionist and Post-Impressionist painters. The pictures included therein were lent by the Chicago Art Institute, Durand-Ruel and Company, and Wildenstein and Company. Generally speaking, we find no type of painting more attractive to our Museum visitors than the colorful and atmospheric productions which characterized the late nineteenth century in France.

During the year we have lent some of our most important paintings to nineteen exhibitions. To the showing of Masterpieces of French Art held in connection with the Paris Exposition, we lent the Clouet, Portrait of Elizabeth of Valois, from the Libbey Collection, and the Rousseau entitled Under the Birches, Evening, from the Secor Collection. For showing abroad we also lent our Degas, which was included in the exhibition of his work held in the Orangerie in Paris, and Derain's Boats, which was shown in Paris. We lent the Goya, Bull Fight, to the California Palace of the Legion of Honour, San Francisco, the Picasso, Woman in Red and Woman

with a Crow, and Jon Corbino, Stampeding Bulls, to the Art Institute of Chicago. The Guardi, Holy Family, was lent to the Springfield Museum of Art, Springfield, Massachusetts, and to the Nelson Gallery of Art, Kansas City, Missouri. To this latter institution we also lent Lawrence's Sir Thomas Frankland. To the Carnegie Institute at Pittsburgh at various times during the year we lent Homer's Sunlight on the Coast, Hopper's Two on the Aisle, and Speicher's The Blue Necklace. Manet's Antonin Proust went to Wildenstein and Company, New York, for their exhibition. Bellow's Blackwell's Bridge was shown at the Whitney Museum, New York. Zurbaran's Flight into Egypt was one of the prominent pictures in the Pennsylvania Museum's exhibition of Spanish Art. Other loans included Monet's Antibes, to the Allen Memorial Museum, Oberlin, Ohio, Bol's Girl at the Window, to the John Herron Art Institute, Indianapolis, Brook's The Red Skirt, to the Kalamazoo Institute of Arts, and a group of Russian icons to Berea College.

Our educational activities have been carried along on our traditional lines. In our School of Design an enrollment of four less adult students than for the preceding year produced an attendance greater by 1,400. We take this to be another indication of the more serious approach which our students are making to their work, a condition which we find indicated in many other ways. The enrollment as well as the attendance of children has shown a substantial increase during the year. The attendance of adults at school classes amounted to 18,843, that of children to 33,607, or a total of 52,450 compared with 47,537 total attendance for 1936.

The attendance of both children and adults at our general educational activities likewise showed a modest increase. 32,991 adults attended the course of lectures, gallery talks, and tours and talks given to clubs, conventions and other groups. 68,419 children attended the art talks, the conducted tours of the Museum and the talks arranged for classes from public and parochial schools. Total attendance at these educational activities was 102,064 which compares with 99,286 in the previous year.

The attendance at our various activities in music shows a decrease from 55,281 to 42,056. This is accounted for principally by the fact that we have held no Sunday concerts since the spring and in part by the fact that there were but eight evening concerts as against eleven in the previous year. The total attendance at all of our educational activities for the year includes 115,686 children, and 80,884 adults, for a grand total of 196,570. The total for the previous year was 202,104. The decrease here also is due to the

MANY CHILDREN BRING LUNCH TO THE MUSEUM
PHOTOGRAPH BY NORMAN TAYLOR, COURTESY FORTUNE

abandonment of Sunday concerts, although tempered by increases in other activities.

Our total attendance for the year amounted to 326,057, composed of 157,050 children and 169,007 adults. The children's attendance shows an increase of 14,860 over the year 1936, the adult attendance a decrease of 9,353. The net increase in our attendance amounted to 5,507.

While we are pleased at even this slight increase in attendance we are more encouraged by the apparent seriousness of purpose of those who do come to the Museum than we are by any growth in numbers. We feel that those who pass through our turnstile are in the main profiting greatly by their contacts with the Museum, its collections and its activities. We are much more impressed by a small but substantial growth of purposeful museum visits than we would be by any great increase of numbers caused by the casual curiosity seekers.

During the year we have developed the property facing the Museum into a simple but delightful park. We had offered this as a WPA project primarily with the thought of providing work for Toledoans at Federal expense, for our cost as the sponsor under that plan would have been no less than the amount which we expended in doing the work ourselves. As it was not accepted by the govern-

ment as a relief project we carried on the work entirely at our own expense. We will make some further additions of trees and shrubs in the early spring.

We are happy also to record that the new public school located at Kelsey and Heffner Streets was named in honor of George W. Stevens and dedicated on January 30, 1937, with exercises in which the President and Director of the Museum participated. Through the efforts of Mr. Gosline and with the aid of many of Mr. Stevens' friends this school has been equipped with a splendid series of reproductions in color of the great masterpieces of painting.

In closing we wish to express our appreciation to all who have contributed in any way to the success and growth of the Museum. We are particularly grateful for the counsel and encouragement of our President, Trustees and Executive Committee; we are also thankful for the aid and inspiration of many others who have collaborated with us in our efforts to extend the usefulness of this institution.

AN IMPORTANT ANNOUNCEMENT

THE Toledo Museum of Art, long a pioneer in art education, is launching this year a new development in museum instruction. It is establishing an annual professorship and will bring to Toledo each year a recognized scholar to serve as a member of its teaching staff.

This new and promising endeavor is made possible by a subvention to the Museum of ten thousand dollars a year for the next three years by the Carnegie Corporation of New York, which has always been most sympathetic and helpful to us.

The annual professor will give a series of general lectures in his particular field of art which will be open to all who desire to attend them. He will also conduct an undergraduate course for college and university credit. This course will be open to students in the Museum, Toledo University, DeSales College, and other institutions of higher learning. It will treat in a more extensive way than heretofore has been done in Museum classes the history and criticism of the art of some particular period and locality. The annual professor will also offer to qualified students a seminar carrying graduate credit. This seminar will generally be based upon the undergraduate lectures and will require research by the students in problems connected therewith.

It is also expected that the annual professor will each year organize an exhibition on the whole or some part of his field of

special study, and will prepare for it a scholarly catalogue which will be published by the Museum.

Appointments to the professorship will ordinarily be made from the faculties of the collegiate art departments of the country.

Exchange and annual professorships are institutions of dignity and long standing in colleges and universities. They have never heretofore found a footing in museums. This neglect is a matter of some surprise for their proven validity in the college should be even greater in the museum. The former has a constantly changing student population, hence the course offered by the professor is new to each incoming class. The museum has a much more static group; many of its students reappear at its classes year after year and would undoubtedly greatly prolong their attendance at its lectures were there a changing educational personnel, bringing in each season new ideas, new methods and new approaches.

It is in the effort to provide not alone novelty, but also the highest type of scholarship, that the Toledo Museum has long considered the establishment of a visiting professorship. The fresh note thus introduced each year should greatly enliven all of our educational work, give added inspiration to the regular Museum instructors and those who attend our activities, as well as provide additional facilities for the more advanced study of which many of our people are now capable.

We are most fortunate in being able to secure for this important post for 1938-1939 Dr. Clarence Kennedy, professor of art at Smith College. Dr. Kennedy graduated from the University of Pennsylvania in 1914, received his master's degree there in 1915 and his doctorate at Harvard in 1924, having previously spent a year at the American School of Classical Studies in Athens. He was Norton fellow at Harvard, held a Guggenheim fellowship in 1930, and in 1931-1932 was research fellow of the College Art Association. Since 1916 he has been connected with the art department of Smith College and in 1932 was visiting professor of fine arts at New York University.

Early in his career, unable to find reproductions of sculpture which were at all adequate to his teaching needs, he began to make his own photographs. To this art he has made many contributions and today stands pre-eminent in the field. He is widely recognized as an authority on the Italian Renaissance and particularly on its sculpture. He is well known in Toledo, having spent some time here a few years ago, photographing the capitals in the Museum's Cloister. He will give to our new departure in educational work a most auspicious beginning next September.

MUSEUM NEWS

A NUMBER of members of the Junior League have pursued a course in training for Museum work. They are now equipped to furnish guidance to groups visiting the Museum, and to give talks to school classes or adult clubs upon collections, temporary exhibitions, or single works of art. They will be of material assistance to us in caring for the increasing numbers who apply for lectures and conducted Museum Tours. Any organization wishing assistance in visiting the Museum may make arrangements by telephoning Main 2251.

Emma Endres, in charge of the Museum's work in music this year while Mary Van Doren is on leave of absence, has been awarded a scholarship for study at the American Conservatory of Music and Fine Arts at Fontainebleau, France, this summer. She held the same scholarship last year, and is the first person to whom it has ever been granted twice. She will again have the opportunity to work with Robert Casadeseus, Nadia Boulanger, and Igor Stravinsky.

A series of broadcasts from WSPD at ten P. M. each Thursday is featuring dramatizations of stories of painters, paintings and other works of art in the Museum's collections. The dramatizations were prepared by Arthur Lithgow, Antioch College student, a part-time member of the Museum staff.

The Rotunda has been rearranged as a gallery of Renaissance art, with its center the Madonna Adoring the Child by Piero di Cosimo. The Berlinghieri, Filippino Lippi, and Bronzino paintings and the terra-cotta relief by Rossellino, together with the sixteenth century stained glass window, make an attractive gallery.

By the will of the late Edward A. Filene of Boston, long a friend of the Toledo Museum, we are to receive the painting The Return of Telemachus by the noted Swiss painter of the eighteenth century, Angelica Kauffmann.

The Museum has recently received for its print collection five etchings by Otto H. Bacher, American artist, as the gift of Mrs. Mary H. Bacher, and three etchings by Alexander Schilling, presented by the executors of his estate.

Easter Sunday by Gari Melchers has been lent for exhibition to the Virginia Museum of Fine Arts, Richmond. Our Tiepolo,

Head of an Old Man, was invited for exhibition in the Art Institute of Chicago's showing of the works of that artist.

A fully illustrated catalogue of the European Paintings in the Museum's collection is in the final stages of preparation. It is hoped that it may be published before summer.

EXHIBITIONS

PAINTINGS and prints from Toledo collections will form an exhibition of great interest for the month of April. The exhibition is sponsored by the Junior League of Toledo, which selected and invited the pictures, will prepare the catalogue and supervise their installation. While but a limited number of the many paintings available have been selected, due to lack of space, the exhibition will include the works of noted artists from the sixteenth century to the present in the field of paintings, and a large group of fine prints. Most of the works will be seen by the general public for the first time. On each of the four Sundays during the exhibition, members of the League will be at the Museum to answer questions and give short talks.

Fifty selected watercolors by Ohio artists will comprise the 13th Annual Circuit Exhibition of the Ohio Watercolor Society, to be shown in the School Vestibule and Corridor during April.

Paintings by Miles M. Silverman, young Toledo artist will be shown in Gallery 21.

May will bring the Twentieth Annual Exhibition of the Toledo Federation of Art Societies, in which will be shown the recent work of artists of Toledo and immediate vicinity in oil, watercolor, and graphic arts. Each year the list of participating artists grows longer, and the 1938 exhibition will include many new names. Awards will be made for meritorious work, the Jury to include: Clarence H. Carter and Glenn M. Shaw, well known Cleveland artists, and Philip R. Adams, Director of the Columbus Gallery of Art.

Our Twenty-fifth Annual Exhibition of Selected Contemporary American Paintings will be held during June, July and August. Each year the Museum offers its visitors an opportunity to see the outstanding works by American artists which have been shown in such notable exhibitions as the Carnegie International, the National Academy, the Pennsylvania Academy, and the Corcoran Gallery. An interesting group of works has been invited for this year's show.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 1 to 5 P.M.

Admission to the Museum and its regular educational activities is free at all times.

There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars ($10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART